De Architectura

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via Cupa, 31 - 06034 - Foligno (PG)
www.dalformichiere.it - info@ilformichiere.it

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HOFLAB

IODICEARCHITETTI

DANILO LISI

SANDRO RAFFONE

MASSIMILIANO RENDINA

SCAU STUDIO

TUZZOLINO+MARGAGLIOTTA

[7] ITALIAN ARCHITECTS IN AMMAN

edited by

Ali Abu Ghanimeh and Mario Pisani

Il Formichiere

SUMMARY

A meeting with italian architecture in Amman.

Since some years, with friends and colleagues Pisani, Raffone, Tuzzolino, Vecchio, Zazzara and Micara, we try to increase and develop a true and sincere dialogue between Italian and Jordanian architects, by meetings, guided tours, workshops and exhibitions.

This exhibition – organized at the AL HUSSEIN CULTURAL CENTER , it's a great growth opportunity for the dialogue that - we hope - will also involve other Arab cities and, at the same time, it's the occasion to introduce the logo of FAM /MAF (Mediterranean Architects Forum) representing architects from Jordan, Syria, Lebanon, Palestine Egypt and Italy.

There are many years that Amman tries to reach an important role as a Capital of Culture in Arab World and to became "a cultural bridge" for the architectural ideas between Mediterranean countries and Italy.

In this exhibition, every architects (or architects studios) shows four realized projects ranging from private houses to public and sacred buildings: a different, interesting point of view of Italian architecture made in recent years, far from buildings realized by the famed architects Piano, Portoghesi, Gregotti, Rossi etc. also known by the Jordanians.

This exhibition, where Italian architects will be present, is an important occasion for our Jordanian young architects and students. Our purpose is to create a huge opportunity of real interest in discussing, dialogue and enrichment of the Jordanian and Italian architectural worlds, making the two cultures increasingly closer to each other for history, climate and similar environments, united in the Mediterranean its wonderful beauty.
In this way, they will feel even closer.

We're all waiting for September 24th - the day of exhibition opening, under the patronage of the Minister of Public Education prof. eng. Omar Razaa - ; Jordanian architects and students are looking forward with enthusiasm and joy to meet the seven Italian architects with sympathy and happiness, wishing the exhibition a huge success as has already happened for past meetings between Italian and Jordanian architects.

Ali Abu Ghanimeh

The fascination of the architecture of seven Italian designers

Beauty is the very perceptibility of the cosmos, it is its having tactile qualities, tonalities, flavors, its attractive being

James Hilmann

When my dear friend Alì Abu Ghanimeh offered me to organize an exhibition of Italian designers, I accepted the invitation with sincere interest. It was about the state of the art in our country that after a long, not just economic, crisis, due to the rumors that began with the collapse of the United States and ended up in cascade around the world.
Today, finally, with the slowness that young people may seem to be experiencing, we begin somehow to get out. This is perceived by the constant, linear recovery in our field. We can not claim to be completely out of the difficulties that have long since overtaken the country, but there are, and are evident the signs of change highlighted by this initiative as well.
What did we want to propose to Amman, the capital of Jordan that with great interest opened the halls of the prestigious cultural center to Italian architecture?
Not the work of the usual stars such as Piano or Fuksas have been known all over the world for the elaborate works they have made. Not even the generation of masters who formed the young generations from Rossi to Gregotti, from Portoghesi to Valle, from Anselmi to Purini, from Cellini to Pagliara. We propose, however, that without emphasis, but we can consciously define the new, unseen face of Italian architecture.
We have tried to identify the characteristics of a group that has many similarities with many other designers present in our territory whose work deserves to be better known.
For many of them, like Belardi of HofLAB, Lisi, Rendina, Raffone and Tuzzolino, there is the fact that they are among the university research and the world of the profession aware of the energy charge needed to spread the practice of good architecture, intended stimulus from young students. The contiguity with the university world is a feature that goes through the work of the Iodice and Scau studios. Holders are promptly invited to hold seminars and lectures at academic locations. More generally, in all the invited studies, the important practice of professional apprenticeship completes the training of the young designer and contributes to creating that fertile exchange between different points of view and real analysis.
A second element that unites the "magnificent seven" is to look out of the national horizon. In their works, the culture of the world is expressed by the most stimulating protagonists, who are often not the stars. They also participate and often win international competitions, as has been the case for Iodice architects, Raffone and Tuzzolino.
What we can call cultural nomadism has always characterized the work of Italian designers. Just think of the architecture of St. Petersburg designed by Rastrelli, Rossi and Quarenghi. Today, this practice of life is backed by the presence of young people in Italian universities and active in major international professional studies, thanks to the success of the Erasmus ex-

perience. Numerous Italian teachers teach in famous foreign universities and most of the many works carried out testify the value of our architecture. I quote for all the Palazzo Italia at the Shanghai Expo.
Obviously, the seven of our show have peculiar features that are worth emphasizing. In the Hof studio, attention is drawn to the legacy of the past, also reconsidered and expressed in the pursuit of the postmodern style and, more generally, the observation of classical language combined with the minimalism that in their works is conjugated outside of that excess of rigor that does not belong to Italian culture.
For Iodice architects, the search for beauty combines with the attention to the place where the work arises and lies, the refinement of the details, the discovery of how light can become an essential element of the practice of building. Their work shows the full awareness that "globalization pollutes recognizability and identity" to say it with Carlo Truppi in his: Defending the landscape for a policy of beauty.
For Danilo Lisi sacred space represents the essence of its building on earth and under the sky conjugated with different nuances that do not exist to mix the materials to achieve astonishing effects and able to convey emotions.
Sandro Raffone after having successfully experimented with minimalist and classic backgrounds almost in response to the abundance of materials and colors in the great architecture of the Naples School seems to come back with a sure sign to that iron architecture that marked the "high" by Nicola Pagliara.
In the project "The House of Abraham" the sacred space destined for the three monotheistic religions is to evoke the note of Albert Camus when he states that: "Whenever a doctrine has met the Mediterranean basin, in the upsetting of ideas it has come to it, to remain intact is always it was the Mediterranean, the place that won the doctrine."
In the architecture of Massimiliano Rendina, it is evident that the very idea of living contains in itself the fact that they do not feel stranger and totally indifferent to the place where the work is being performed. This is a condition that can be realized through the ability to integrate architecture with what surrounds it.
In the work of the SCAU studio, the plain awareness of the fact that the designer is not only the creator of the forms in which the warm life of man flows, but the builder of new conditions in which it lives. Their construction is therefore strongly anchored to the ground, responds to needs, to social needs.
In the works of Tuzzolino Margagliotta explores the search for a particular spirit of architecture: the one that allows to create places where a certain intimacy is felt. There are places totally alien to our feelings and others that remain in us and accompany us forever, help us to get out of indifference, from apathy to buying one's own identity. That historical, cultural, of the territory that wants to go back to say that Italy is the country of beauty.

Mario Pisani

[7] ITALIAN ARCHITECTS IN AMMAN

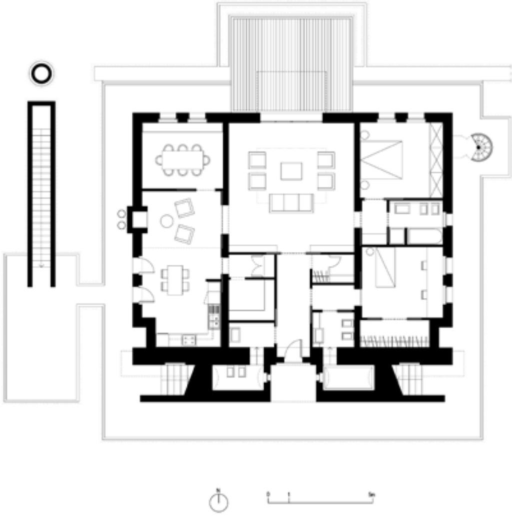
MM HOUSE

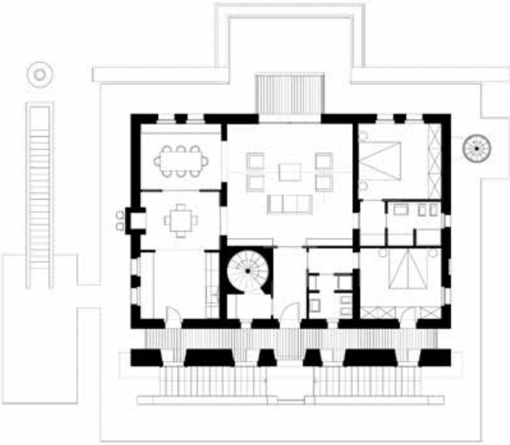
Ceccano (Frosinone)

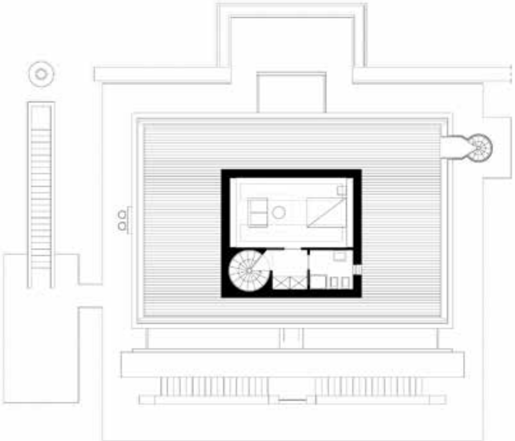


The intervention concerns the reconstruction of a countryside house, built in the 18th century by the Colonna family on an artificial terracing along the Ceccano-Pofi road and which had collapsed by the end of the 20th century. By reinventing the philological reproduction and intending to safeguard the environmental qualities of the lush surrounding natural environment (dotted with impressive Mediterranean pines and tall cedars), the project, inspired by the inclusivism experienced by Piero Bottoni in the restoration of Villa Muggia in Imola, making a sort of "creative anastilosis". In this sense, the project has assumed as a velarium the main front end, the only original residual structure (restoring it and configuring it as a brise-soleil with bio-climatic functions and as a viewpoint overlooking the Ausoni Mountains) and has introduced a stereometric building body of the same size, but marked with a clear contemporary expression language and articulated into two overlapping autonomous residential units. In particular the roof terrace, taking cue from modern naval decks, surmounted, by two ample skylights, coated with a metallic casing in tin-plated copper. The innovativeness of this look is compared to the noble eighteenth-century facade. The technical premises and the cellar, externally located by a truncated chamois chimney, were derived from the lower part of the garden. The finishing of the external wall surfaces was made of painted plaster with respect to the main body and tin-plated sheet metal for the awning that crowns the roof terrace. The exterior fixtures were made of painted aluminum profiles; the helix scale, the parapets and the chimneys were made from stainless steel sheets; the external pavements were made part from sandstone and part in wooden slats. The interior, both spatially and figuratively, are characterized by visual permeability, which amplifies the continuity with the park.













location
Ceccano (Fr)

client
private

architects
HOFLAB (Paolo Belardi),
Alessio Burini

structural engineers
Roberto Baliani, Sergio Calabrò

mechanical engineers
Fabio Celani, Guido Verna

construction manager
Roberto Baliani

artistic construction managers
HOFLAB (Paolo Belardi),
Alessio Burini, Marco Barola

constructor company
Cedap

dimensional data
site surface 1.800 sqm
built surface 320 sqm

built volume 1.100 cm

chronology
design 2002-2003
building site 2004-2006

photographer
Andrea Jemolo



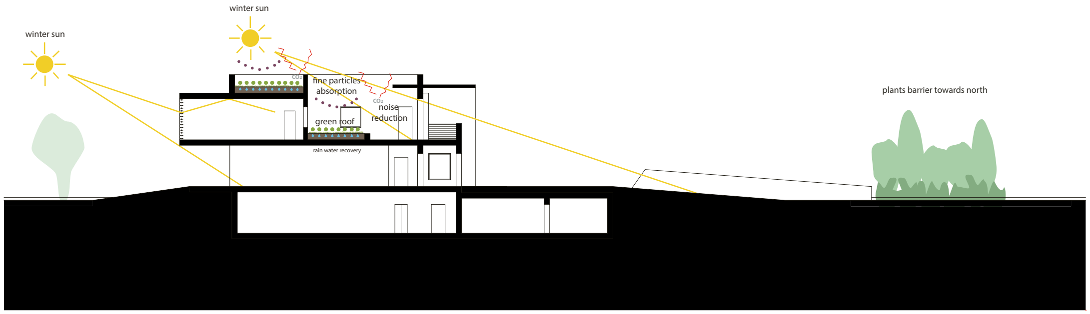
CORTONESE POLYFUNCTIONAL CENTRE

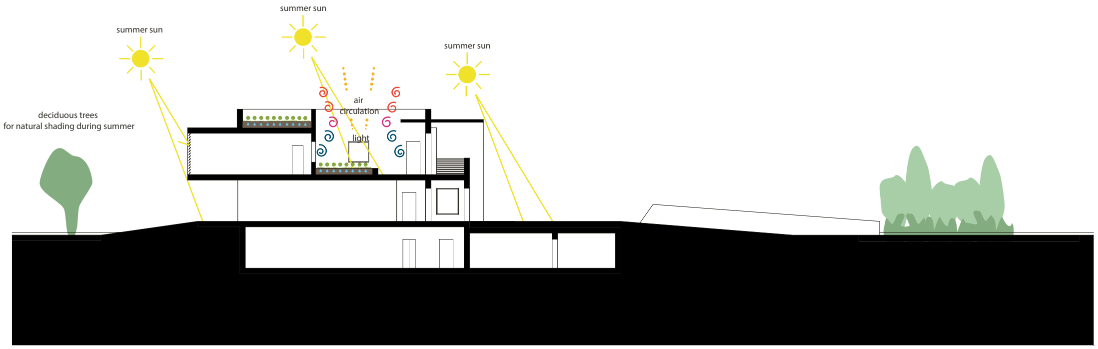
Perugia

The reasons for the intervention derive from the dialectical relationship established with the environmental prevalence beyond the actual figurative quality: the long rectification of an urban penetration path, the well-groomed prefabricated commercial facility and the sparkling line of the dial gauge signed by Jean Nouvel.
In this sense, the building consists of a linear factory body cut across a neighborhood pedestrian path (connecting Chico Mendes park with Umbria Jazz square car park) and arranged on three overlapping levels (one of which is a basement designated for storage, one ground level for commercial purposes and an elevated one for offices and management). The constructive and distributive features are related to the bioclimatic operation of the section, marked south by the gallery distributing the commercial units and north from the open terrace (but secured by a high shelter) which distributes the management and office.
While the volumetric breakdown marking the building is related to the different perceptual modes permitted on the one side by passenger cars traveling along via Trasimeno Ovest (60 km/h) and on the other by the raised minimetro shuttles (15 km/h). In the first case, marked from a low point of view and characterized by a fast perception, the building is proposed as an elementary dynamic sign, whose uniformity is rhythmically shaped by the metal rails that separate the commercial units as well as by the mountings of brise-soleil that identify the management units. In the second case, characterized by a perceptible point of view and characterized by a slow perception, the building pays particular attention to the amplification of volumetric articulation, pursued by the introduction of five ecoterraces, and the mitigation of the landscape impact, pursued through the overflow of the cover.









location
Perugia

client
Andromeda srl, Do.Ri.Ca. srl

architects
HOFLAB (Paolo Belardi, Simone Bori), Alessio Boco, Alessio Burini, Valeria Menchetelli

structural engineers
Roberto Baliani, Sergio Calabrò

mechanical engineers
Flu.Project (Mario Lucarelli, Michele Bartoccini)

electrical engineer
studio GZ (Guglielmo Zepparelli)

landscape
UNIPG (Aldo Ranfa)

construction manager
Alessio Burini

artistic construction manager
HOFLAB (Paolo Belardi)

constructor company
Calzoni spa

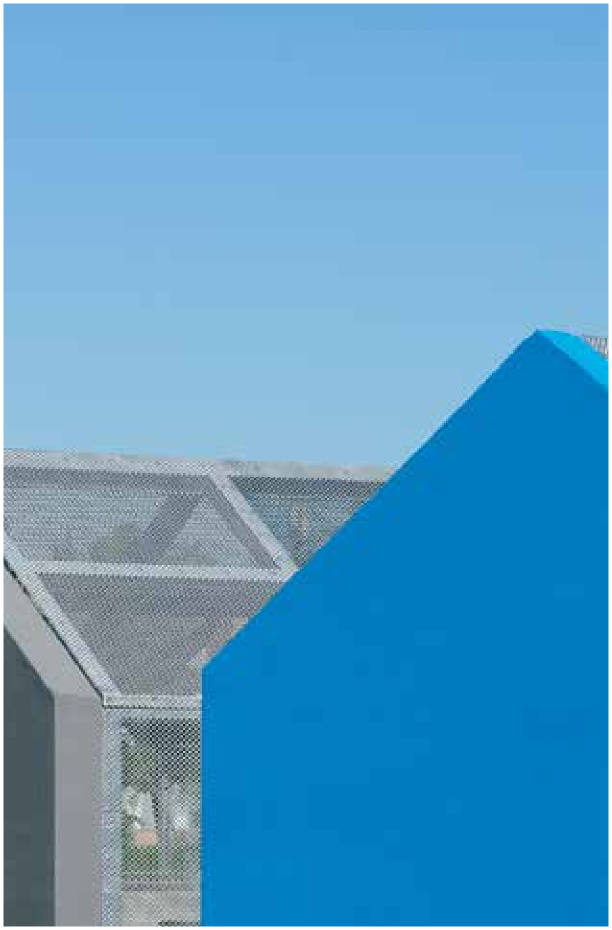
dimensional data
site surface 14.000 sqm
built surface 6.200 sqm
built volume 9.500 cm

chronology
design 2004-2006
building site 2006-2008

photographer
Daniele Filacchioni

CITADEL OF CONSTRUCTION

Perugia



The new headquarters of the joint construction bodies of the province of Perugia occurs as an occasion to stitch together its disorganic context, characterized by the macroscopic scale of industrial warehouses and by the microscopic scale of single-family houses. In this sense, the project, which aims to make a good example basing its identity on environmental sustainability, is nurtured by four distinct and synergistic strategies. The first strategy is to recover green area: the building recreates a natural micro-habitat within a highly artificial area. The second strategy is to gain ground area: the elevation of the building reduces its land use at ground level giving way for a green slope. The third strategy is to ensure good health: the building features a series of courtyards which in terms of exposure and perceptive variability ensures environmental quality. The fourth strategy is to save energy: the building promotes a rational consumption of energy through separate but complementary measures (the metal sunscreen envelope, the small scale wind turbines, the solar thermal and photovoltaic systems). These four design strategies tend to express the will to overcome the cementification as an end in itself and, together with the buildings' strong environmental sustainability values (in pursuit of a conscientious use of resources which is principally dealt with through the typological characters and the spatial conformation, and secondarily through the technical components), claim the need for reconciliation between construction and environment. Inside, the programmatically exemplary character of the building is sealed by a system of literary quotations concerning the art of building and derived from the best repertoire of Italian treatises (Marco Vitruvio Pollione, Leon Battista Alberti, Andrea Palladio, Francesco Milizia etc.), which dotted the relation spaces in form of graphic decorations.







location
Perugia, via Pietro Tuzi

client
Centro Edile per la Sicurezza e la Formazione
Cassa Edile della Provincia di Perugia

architects
HOFLAB (Paolo Belardi), Alessio Burini, Valeria Menchetelli, Carl Volckerts

interior designers
HOFLAB (Paolo Belardi, Matteo Scoccia), Alessio Burini

structural engineers
Area Progetto (Marco Balducci, Roberto Regni, Francesco Bartocci)

mechanical engineers
Flu.Project (Mario Lucarelli, Enrico Malà, Michele Bartoccini)

electrical engineers
Drisaldi Associati
(Gianni Drisaldi, Gloria Drisaldi)

landscape
Enrica Bizzarri

construction manager
Alessio Burini

artistic construction managers
HOFLAB (Paolo Belardi)
Carl Volckerts

constructor companies
Seprim sas, Edilcostruzioni srl

dimensional data
site surface 6.900 sqm
built surface 4.600 sqm
built volume18.000 cm

chronology
design2007-2009
building site 2010-2013

photographer
Dario Diarena



UMBRIA PAVILION

EXPO MILAN 2015

The exhibition design project, which was realized at Expo Milan 2015 in the rotating space of the Italian pavillion dedicated to the regions, was intended to claim the protagonism of Umbria in the spread of knowledge and of letting know: a protagonism that calls into question its most prominent saints (Saint Benedict of Norcia and Saint Francis of Assisi), and which has its roots in the climax of the scriptoria medieval times, where the Benedictine monks patiently copied not only the Sacred Scriptures, but also the classic texts, and where the Franciscan friars, proposing to pass on the definitive form of the authentic writings of Saint Francis, transcended among others the Regula fratrum minorum and the Laudes Creaturarum. This has contributed to triggering the miraculous phenomenon that has been the revival of Italian cities, because the wealth of knowledge stored on the bookshelves of the monasteries and convents' libraries, propagated by parchments spotted by monks and friars in amanuensis, fueled the ambitions of medieval communes. With a rigorous organization that has come to this day and that over the centuries has been dotted with the publication of various forms of rural didactics: manual, herbal, lunar, almanacs, treaties, scientific texts. In this sense, the set-up was marked by the sinuous profile of a new font called Monk, conceived for the occasion and composed by contaminating the roundness of Carolingian script, their of the Benedictine scriptoria and the spigolosity of Gothic writing, similar to the Franciscan scriptoria. Moreover, the set-up was not static, because the font was transformed metamorphically, becoming casually a decoration that invaded the entire exhibition space, a discovery that contaminated the most iconic landscape paintings in Umbria and a mobile character that evoked the great typographical tradition of Umbria. But always and in any case with a look towards the future. In this sense, the presence of some 3D printers

expanded the identity boundaries of the "green heart of Italy", ideally welding the table where small copies of the new font were produced with the table of monastic refectories where, for almost one thousand five hundred years, frugal meals were consumed while listening to the brothers read aloud the sacred texts copied from the amanuensis. And where food, writing and knowledge, staging a rite that embodies the deepest sense of conviviality, become one.









location
Expo Milan 2015
31 July - 20 August 2015

client
Regione Umbria

exhibit designer
HOFLAB (Paolo Belardi, Matteo Scoccia)
Salt&Pepper (Moira Bartoloni, Paul Robb)
Zup Design (Marco Fagioli)

collaborators
Aba Fablab (Giacomo Pagnotta, Gianluca Sciarra)
Sergey Akramov
Alessandro Boncio
Centro di Ateneo per i Musei Scientifici dell'Università degli Studi di Perugia (Marco Maovaz)
Lorenzo De Matteis
Vito Machristi
Scriptorium (Sonia Merli)

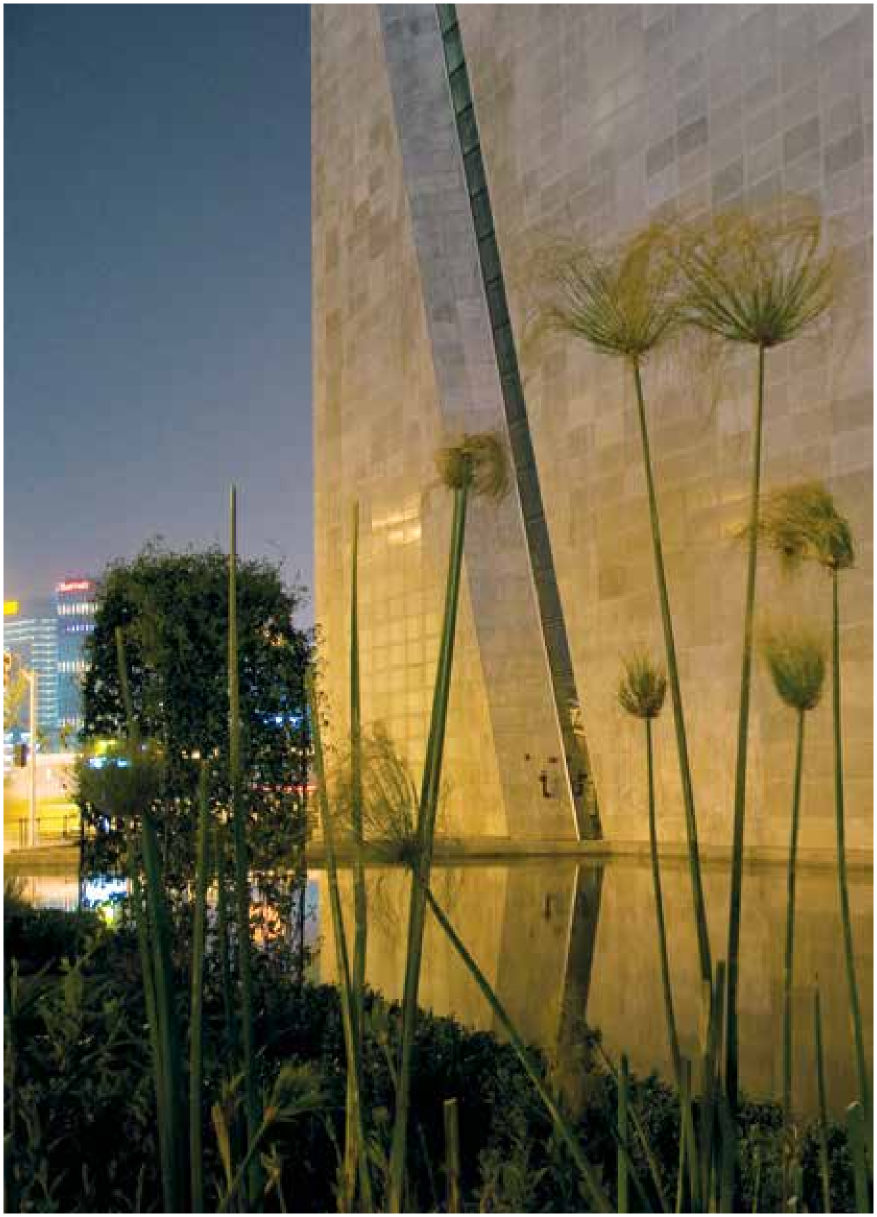
constructor company
Totem srl

chronology
design and built site 2015
exhibit 31 July-20 August

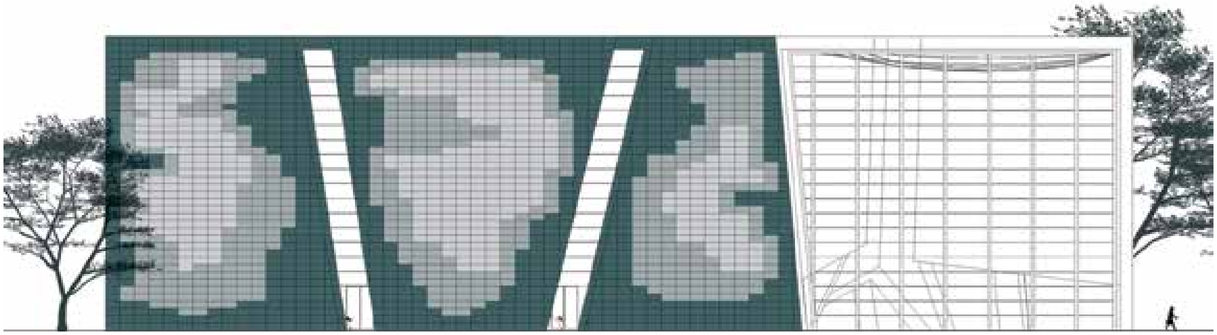
other exhibit
Città di Castello (Pg), Palazzo Facchinetti, 16-27/09/2015
Gubbio (Pg), Palazzo Pretorio - Sala degli Stemmi, 30/09-11/10/2015
Milano,Spazio ADI, 28/10/2015
Perugia, Loggia dei Lanari, 20/11 - 18/12/2015

photographer
Paul Robb

ITALIAN PAVILION
EXPO SHANGHAI 2010















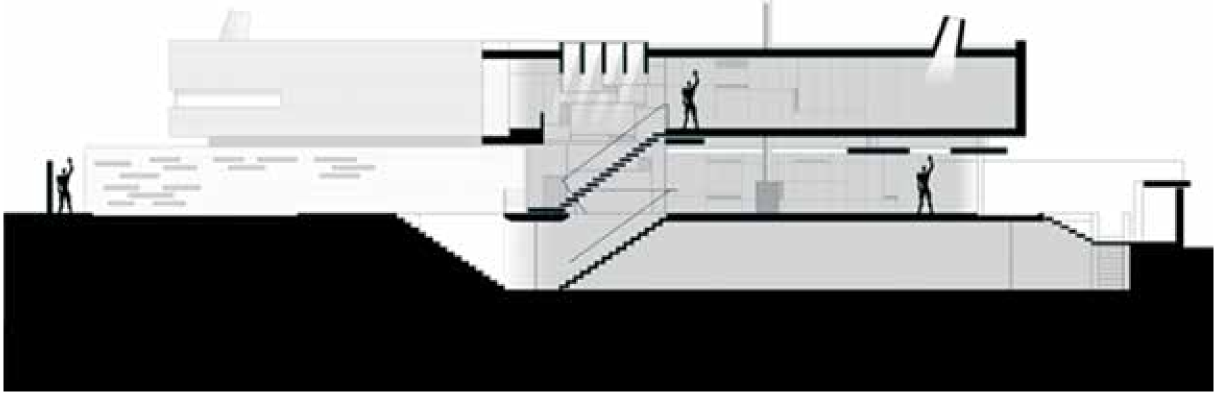


DOUBLE HOUSE





GROUND FLOOR



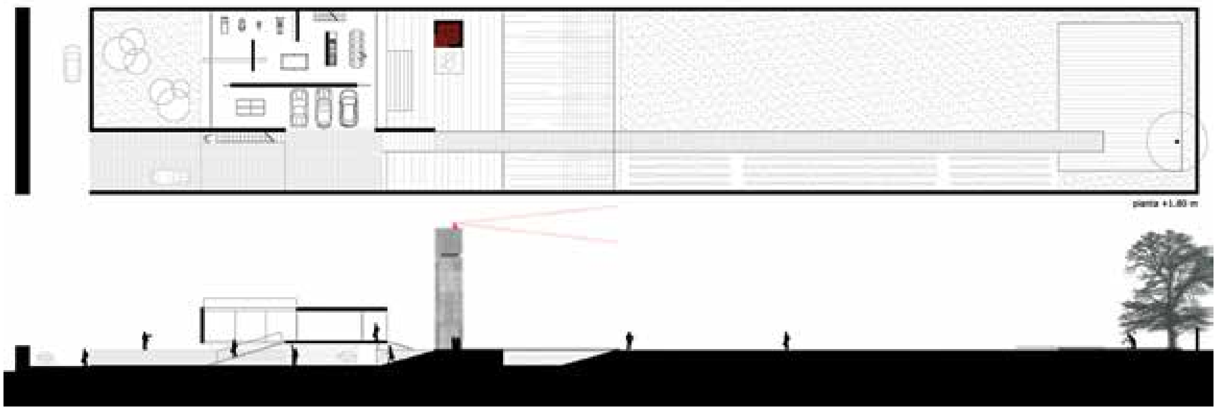




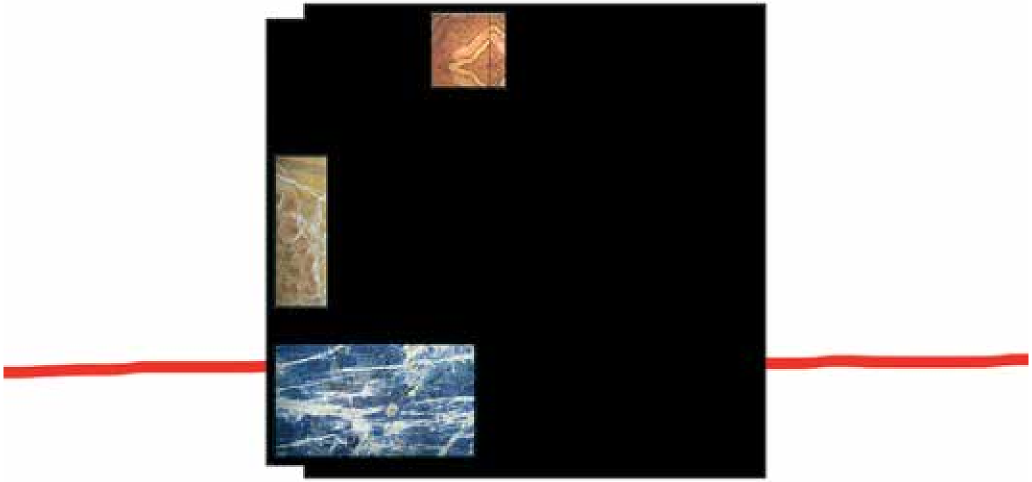


Q HOUSE
(WORK IN PROGRESS)







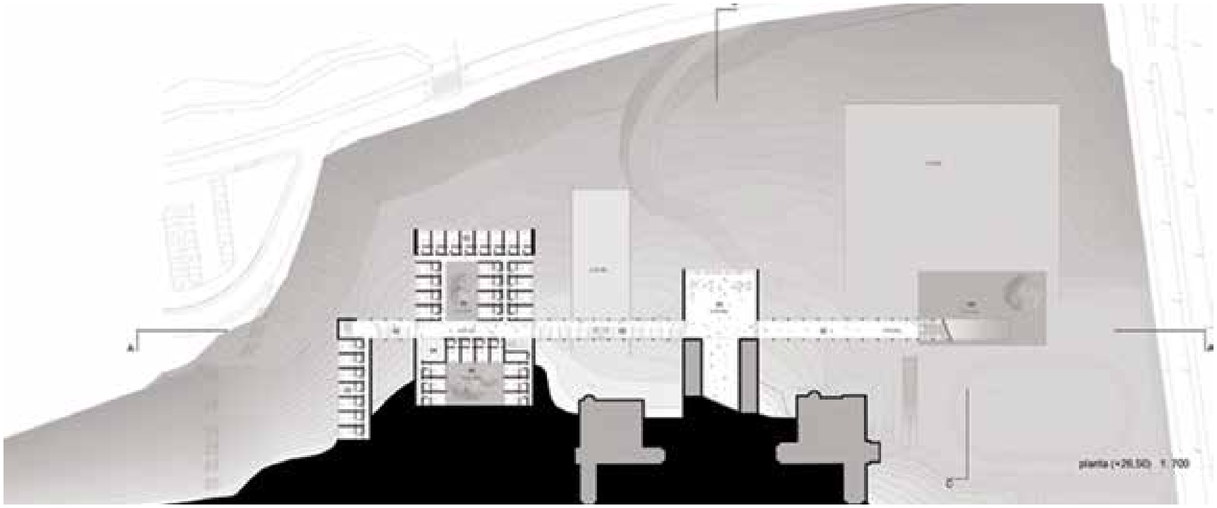


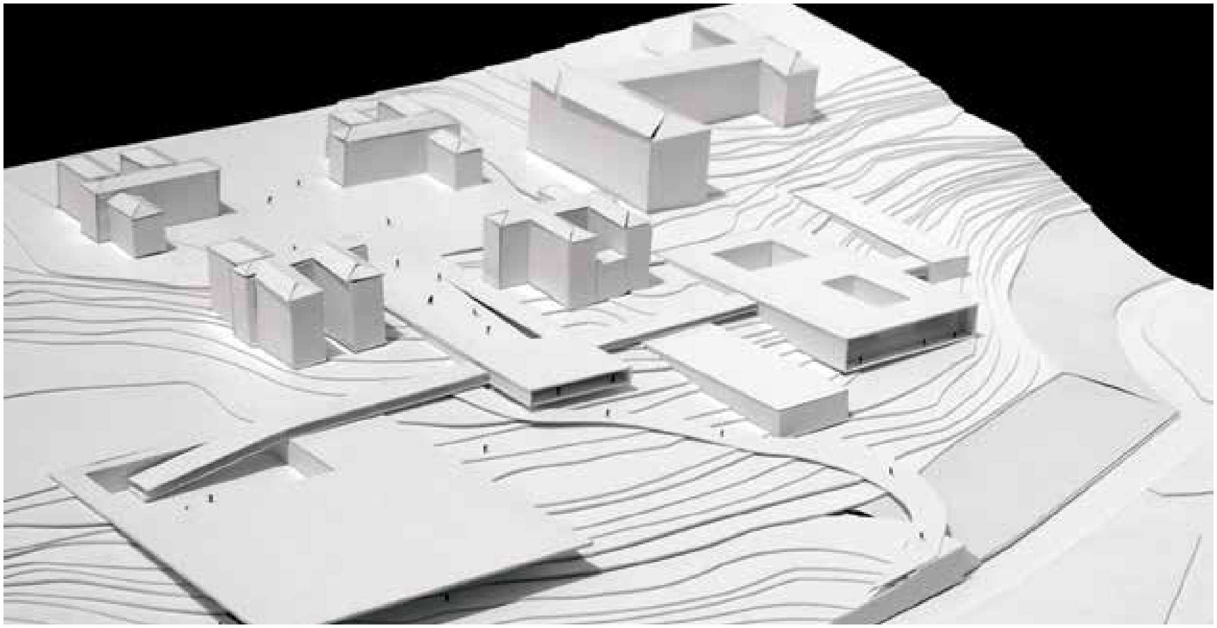




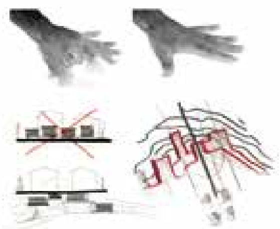
EXTENSION OF CAMPUS OF SANTANDER

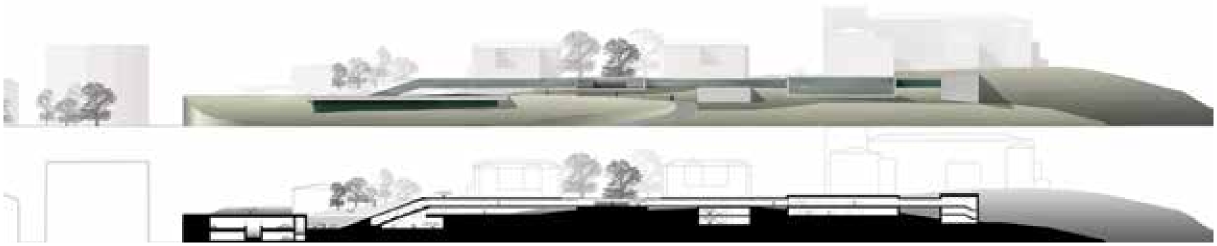












CHURCH OF ST.CHARLES

Isola del Liri (Frosinone)

with Vincenzo Pessia
coll.: Giansandro Di Iorio
mosaics: Augusto Ranocchi
artistics glass window: Ernest Tross
sacred furnishing: Roberto Mauti

customer: Diocesi Sora-Aquino-Pontecorvo

ph.Moreno Maggi



In the plan the church is characterized by a circle inscribed in a non-tangent way within a square, a clear reference to the ideology of the Bramante of the Temple of Saint Peter in Montorio in Rome.The churchyard is of great importance. Fixed in a quadrilateral in the old fashion, it sets itself as an element of attention.

The square area indicates the wall of the "civitas Dei", wich separates itself from the wordly city. The cylinder symbolizes perfection as each point in the circumference is equidistant from the center.n the plan the church is characterized by a circle.

The liturgical class is materialized within the cylindricial drum. The presbytery consists of a curvilinear floor, with mosaic backdrop. The color gamut is guaranteed by a stained windows. A skylight, wich closes the top of the drum, drives the door to the altar.













CHURCH OF ST. PAUL

Frosinone

coll.: Giansandro Di Iorio
artistics glass window: Fernando Rea
sacred furnishing: Danilo Lisi,
Fernando Rea, Eliana Caminiti

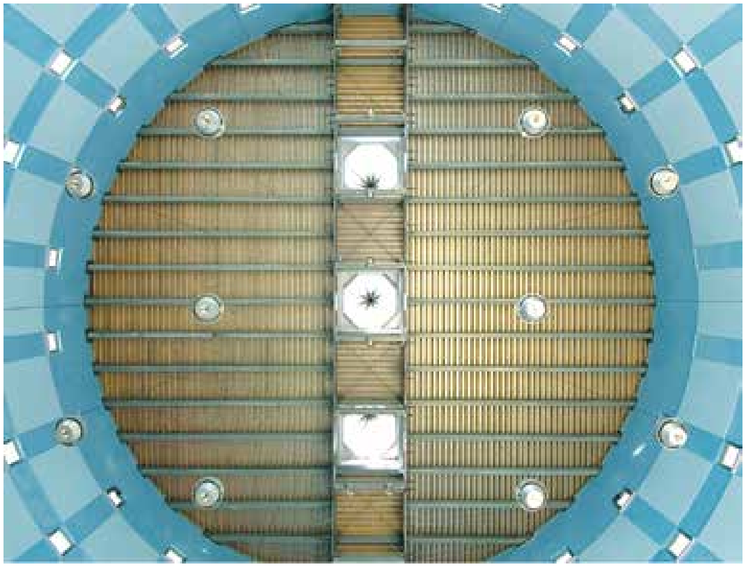
customer: diocesi
Frosinone-Veroli-Ferentino

ph. Moreno Maggi

The parish complex Saint Paul, comprising the church, parsonage, rooms for pastoral ministries, and auditorium, a central area was created with a square courtyard in the center of the project.
An attempt was also made to restore among other things, a local tradition, namely that of the cloister typical of the medieval abbey communities and a characteristic feature of much of the land of Ciociaria, effectively defining the area of Christian aggregation.
In the church the position of the baptistery is very significant and important: a volume that opens next to the church, connected yet on the exterior of this.
On the Baptistery stands the steel support with triangular section for the bells. Symbolic is the connection between the bell tower and Baptistery, as both are the "voice of God". Given that one transforms the individual into a Christian, or a witness of Christ, and the other calls the faithfull to assembly, to celebrate the divine mysteries.









URBAN PARK
WITH ANCIENT FARMHOUSE RENOVATION

Frosinone

coll. Giansandro Di Iorio, Eliana Caminiti
agronomist: Giuseppe Sarracino
structural engineer: Marco Spaziani

customer: city hall Frosinone



Lisi has organized the green area, extending 48.000 square meters, with circular flower beds of varying size and variety, while preserving those already old-fashioned trees, such as oaks.
They are essentially two images recalling the Villa Comunale in Frosinone: the reassuring lazy agrarian landscape inspired by the 19th century farmhouse of Countess De Matthaeis, the orginal owner of the site, and the inspirational one of the contemporary park.
In dealing with the recovery of the old farmhouse, Lisi is committed to the difficult task of respetting the history of the old structures of the site as much as possible. Precisely in conservative intervention, Lisi affirms its subtle architectural abilities that, on the one hand, tends to recover the qualities of the original materials: bricks and tiles of brick, natural stone, wrought iron; on the other, it redesigns the large and the small shapes of the details in a modern way, such as for wooden beams that cover the ceiling.









SINGLE FAMILY RESIDENCE

Alatri (Frosinone)

coll. Giansandro Di Iorio

customer: private

ph. Moreno Maggi

The place where the house stands, once extremely picturesque: Alatri known as Aletrium back in ancient times, was one of the main cities pre-Roman. The house, which rests on a hill, features a set of spacious terraces shaping all the spaces through lively interaction between the indoors and outdoors; a very carefully designed box-shaped structure, which has not been hybridised by exposed roofs since it is incorporated in the perimeter walls, lightens up and interacts with the outside through wide glass windows, instilling it with a peculiar sense of both intro and extrospection in relation to the garden on both sides.

Materials play an important part: a suspended loggia clad with Santafiora stone on the side of the house facing down towards the valley provides views across the landscape to the Hernician mountains, at same time it shelters againts the cold.

The client wanted a house that opened up towards the mountains while, at the same time, being a cosy and intimate place: the custom-designed geometry serves this double purpose.







PINA IORIO HOUSE

Calvi Risorta (Caserta)
2009 / 2017

with Maria Rosaria Fiocco
coll. Blanca Lopez, Paola Arcamone















Theme: lines of iron
AMPLIFIATION AND RENOVETION OF A HOUSE OF EIGHTEENTH CENTURY

Agnone Cilento (Salerno)
2010 / 2017

with Maria Rosaria Fiocco
coll. Paola Arcamone, Blanca Lopez



Theme: lines of iron
EXTERNAL SCALE
FOR THE SUGAR FACTORY

Calvi Risorta (Caserta)
2016

with Maria Rosaria Fiocco
coll. Paola Arcamone





Theme: lines of iron
URBAN RENEWAL OF
GIUGLIANO METRO STATION
RAFFONE & ASSOCIATES

(Sandro Raffone, Maria Rosaria Fiocco, Gianluca Di Vito, Antonio Greco, Valeria Sorrentino)

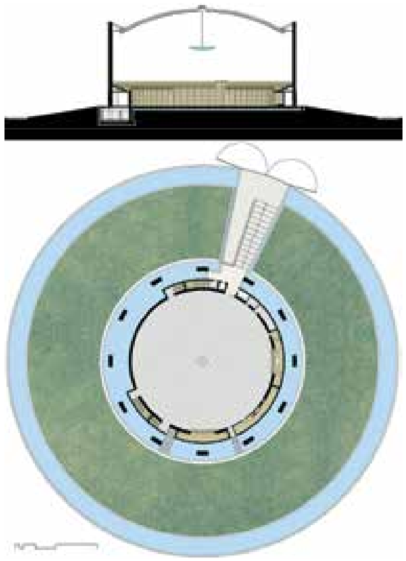
client: Metrocampania Nord Est
company: ATI Consorzio Ascosa
Ansaldo, AET, Imeco, B & P

Opening April 24, 2009

THE HOUSE OF ABRAHAM FOR THE MEETING AND PRAYER OF FAITHFUL JEWS, CHRISTIAN AND SLAMIC

Port of Naples (Naples)
2014

with Maria Rosaria Fiocco, Paola Arcamone
structural calculations: Antonio Formisano
estimate and economic plan: Maria Cerreta







the prayer room in islamic use

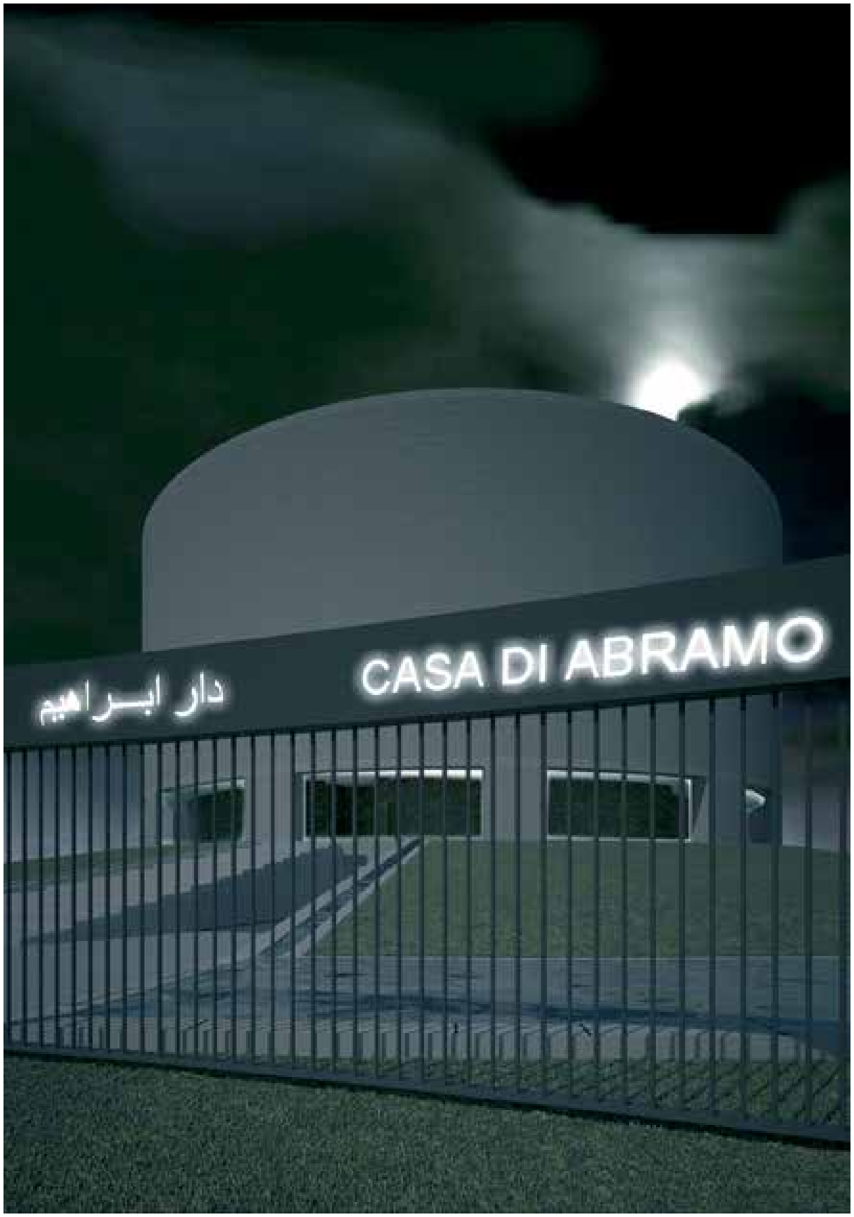


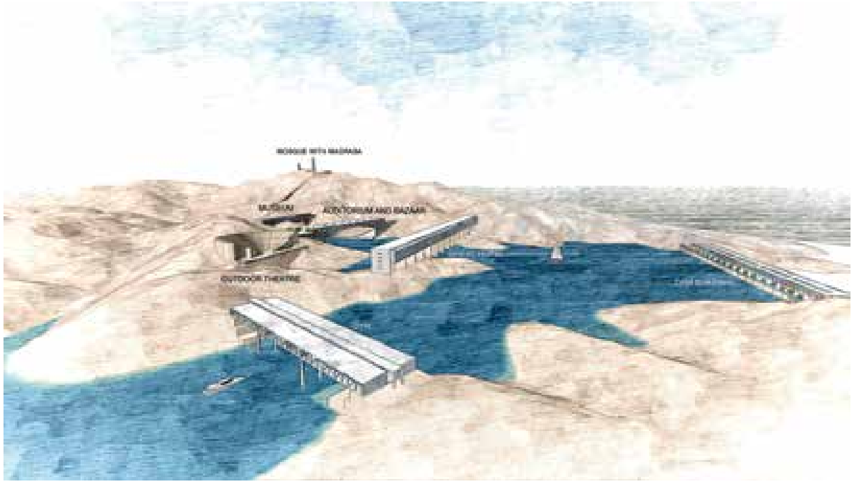
the prayer room in christian use



the house of abraham
(plan)

the gate





TOURIST CITY IN ABHA, SAUDI ARABIA - INVITATION COMPETITION "THE DREAM OF ABHA"

"TERRACES AND BRIDGES, NATURE AND TRICKERY"

with Paola Arcamone, Antonietta Barbati, Paolo Cirelli, Gabriella D'Argenio, Teresa Esposito, Maria Rosaria Fiocco, Marina Giampaolino, Giorgio Nugnes, Marco Damiano (study model), Mario Giacca (draftsman), Antonio Formisano (structures), Alessandro Maria Raffone (historical research)

city center composed by buildings-bridge

court houses in one of nine planned tourist villages





great hotel

shopping center





auditorium with bazaar

mosque with madrasa



MASSIMILIANO RENDINA

RURAL SOCIAL HOUSING

Sant'Angelo d'Alife (Caserta)
1992 / 1998

client: IACP Caserta (social housing)

ph. Luigi Spina

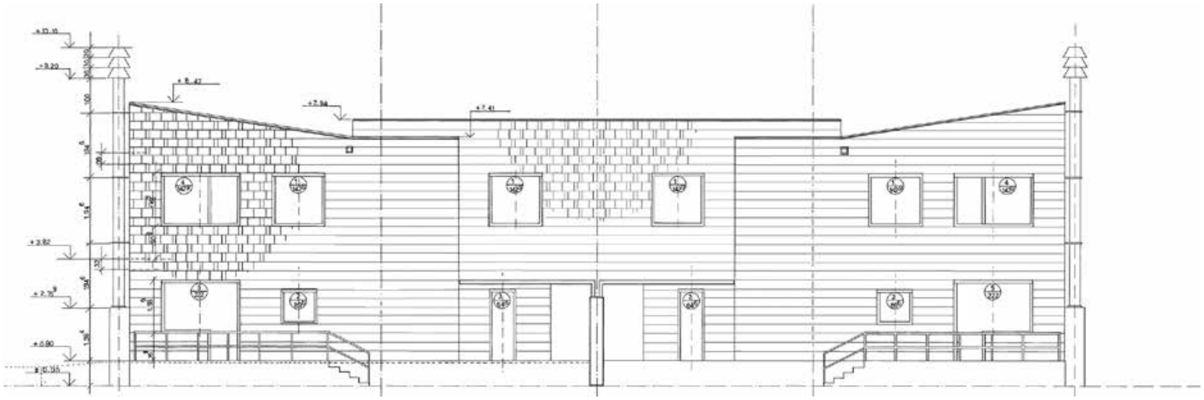


The site of our small group of low-cost housing for farmes measuring 95 square meters each, is located in a hill town of extraordinary scenic interest for the region, that is very stict about development and building. The wager was to be able to build the complex using tufa stone in the load-bearing walls, as prescribed by the first contract of 1989. The characterizing element used were yellow tufa stone for the load-bearing walls that combine well with Mediterranean exteriors, with arbors joining the volumes so as to form a single structure; the simplicity of the framed openings that allowed the force of the full wall blocks to prevail and the green of the gardens. The work was completed by performing succeeding simplifications. The most obvious example of this operating choice is illustrated by the collage of different types of tufa used, that thanks to skillful blending, enhances the color of the façade.













SOCIAL HOUSING

Calvi Risorta (Caserta)
1997 / 2002

client: IACP Caserta (social housing)

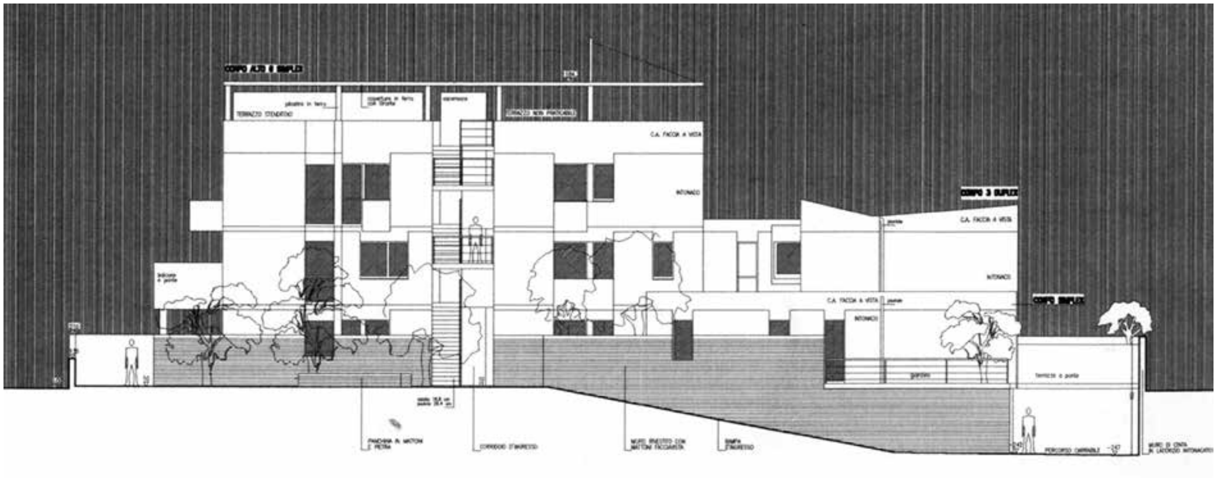
ph. Luigi Spina

The aggregate with ten dwellings in Calvi Risorta features a combination of different types of houses.
The tallest building (six dwellings arranged in a row and an open stairs) and the lowest one (homes for disabled persons) are connected to the central body (three dwellings in a row) by means of building parts (the master bedroom of the 95sqm duplex and the two-bed bedroom of the 75sqm duplex).


13






TERRAZZO STENDITOIO
C.A. FACCIA A VISTA
INTONACO
CORPO 3 DUPLEX
C.A. FACCIA A VISTA
INTONACO
CORRIDOIO D'INGRESSO
PERCORSO CARRABILE
MURO DI CINTA IN LATERIZIO INTONACATO

THALASSOTHERAPY CENTER

San Marco di Castellabate (Salerno)
2006 / 2013

with Marialfredo Sbriziolo
coll. C. Gordon, S. Errico, M. del Gaudio, N. Labate
client: L'Approdo s.a.s. di Nicola Rizzo
ph. Massimo Del Prete e Ag. Hotelwebsite.it

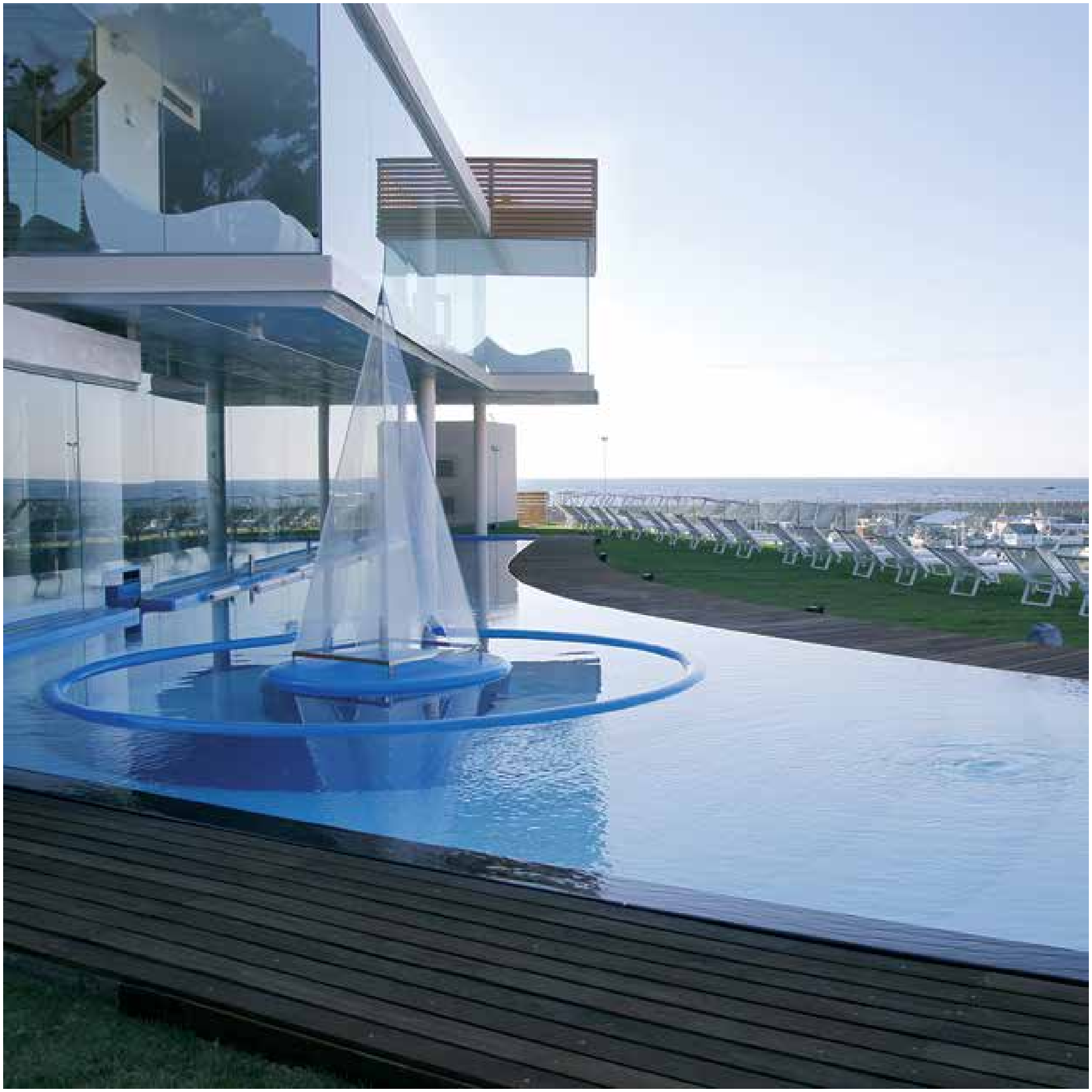


In the heart of the Cilento National Park, the small village of San Marco is located south of the bay of Castellabate. The area on which the seaside care center was built, on the narrow road leading to Punta Licosa and to the one that leads out of the port, is about 800 square meters and for years it was used as car and boats parking. The hilly area has a mild profile and the therapeuticthermal building that ends it directly overlooks the marina. The area facing it, with its being square, street and extreme hub between cities and the sea, has been a delicate point in design reflection, shifting attention from exquisitely compositional and landscaping themes to others of urban and citizen-scale. The new construction is presented to the observer coming from the city center located over the hill, like a long transparent shroud resting on a hanging garden. The glassy volumes, wrapped in regular woodcut, being inspired by native village forms, want to remind of a boat drawn for dry storage. Spa are articulated on several differently dimensioned levels. The block of non-pool seawater therapies, are located and articulated from the lower access porch, including the underpass for the Hotel; here pathways and areas dedicated to the treatments are wrapped in white curvilinear walls cut by chromotherapy light strips. From the first level up, with a game of continuous relations and referrals, openings on the landscape begin, enjoying both the altitude garden and the solarium, as well as from the various interior spaces facing the open sea and the harbor. The large indoor-outdoor tub suspended on the top of the hanging green draws the heart of this lightweight terracotta architecture and the main functional knot of the complex healing system offered.











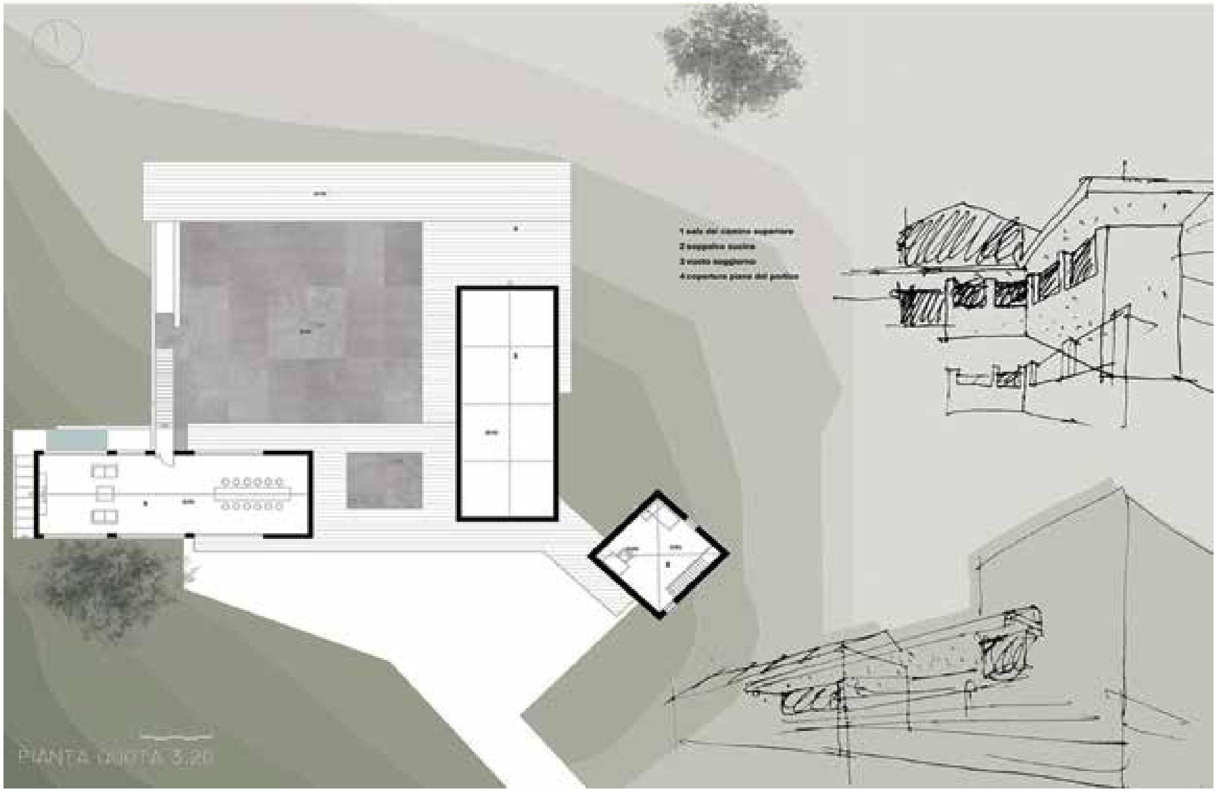
RURAL HOUSE

San Domenico, Ruviano (Caserta)
1995 / 2001

client: private

ph. Luigi Spina

The house is built on an open space of a hill in the north of the Caserta area, almost on the border with Benevento, surrounded by a thick grove of oak trees and century-old olives. Downhill, the river Volturno flows broad, clearly visible from the living room. There used to be a tuff ruin in the middle of this open space, as a shelter for the shepherds. An almost two hundred and seventy degrees sight and the will to recover the very favoured position of the pre-existence were the reasons for the location of the house: as a matter of fact, the ruin became the turreted outpost of the house on the broad valley, after being destroyed and then rebuilt on the same sediment area and after recovering the tuff stones in order to make a base. The interest in a new dialogue between natural and artificial environment, together with demands for privacy, were determining factors in the choice of a certain typology of house, with a courtyard surrounded by pavilions in one structure, closed like a citadel in its cloistered reserve and open to the landscape through tears and windows at the same time.


PIANTA QUOTA 3,20











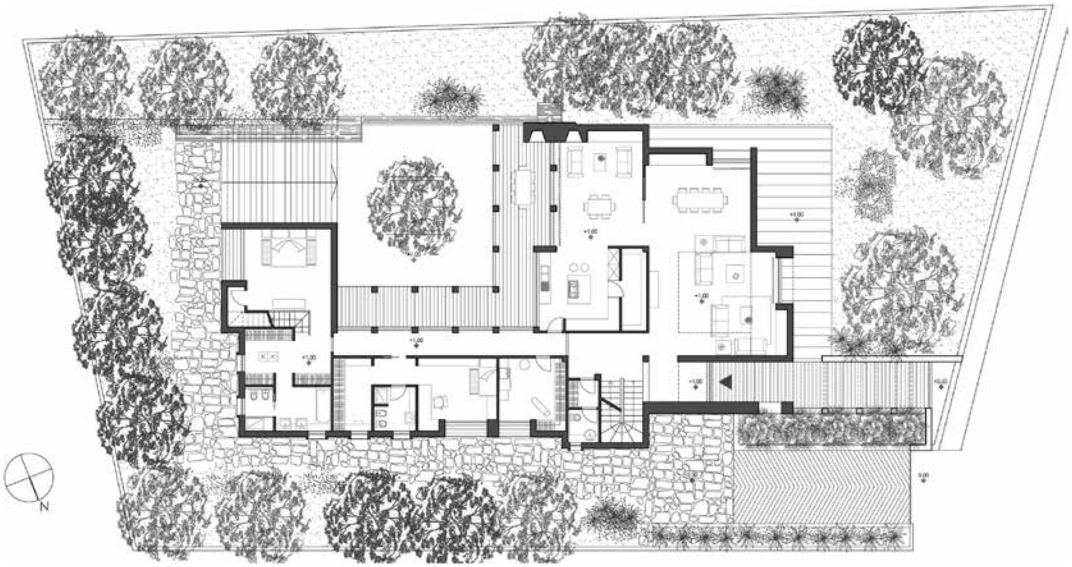
LGR HOUSE

Giarre (Catania)



Lrg House is located in the town of Giarre, at the foot of Etna. It is a single family house on two floors and takes a modern perspective on the traditional courtyard house common in Sicily.
The patio which is dominated by a large olive tree, becomes the heart of the whole house, visible from both the ground floor and the upper floor through the large windows. The house is organized on one level except for a lounge area which is accessible through the master bedroom and the library/study which looks onto the living area.
The entrance, is reached from the road, passing through a long pergola within the private garden, the feature of a long, high single pane of glass shows off the height of the day area with its spacious salon.
The kitchen and a part of the sleeping area are covered by a pitched roof which slopes towards the courtyard while the rest of the roofing is flat.
In the basement which is accessible by a ramp there is a large garage, a cellar, a storeroom, a bathroom and a Spa.
The external spaces are organized into gardens on different levels, connected together by wide steps with water channels at the sides which follow the fall of the steps.
The materials employed to furnish and refine the building are contrasting in both feel and look and they underline the play between the full and empty spaces.









CHURCH OF SAINTS COSMA AND DAMIANO

Acireale (Catania)

The parish complex in Acireale dedicated to Saints Cosma and Damiano is the outcome of a winning completion entry. Its position on the outskirts of the urban area, makes it a gateway to the hamlet of San Cosmo.
Two Saints: Cosma and Damiano. Like twin drops that merge into one *...inter se congruunt et in una confunduntur...*
The idea behind the project is shaped by dualism rather than unity. The entire parish complex is oriented on a double directional alignment: first on an east-west axis, and the second following the natural shape of the plot of land.
The geometrical matrix which generates the planimetrical framework takes shape and converges on the church, which originates from the intersection of two square-based elements rotated on each other, from which two main lines branch off and on which the bell tower rises, symbol of the sacred, reference point of the community. The parish complex is structured around the cloisters, a sacred quadrangle, representing a pause in the buildings and a place of reflection and reception, enclosed by the two sections of the buildings which are connected by the arcades, but each with its own specific functions. On the



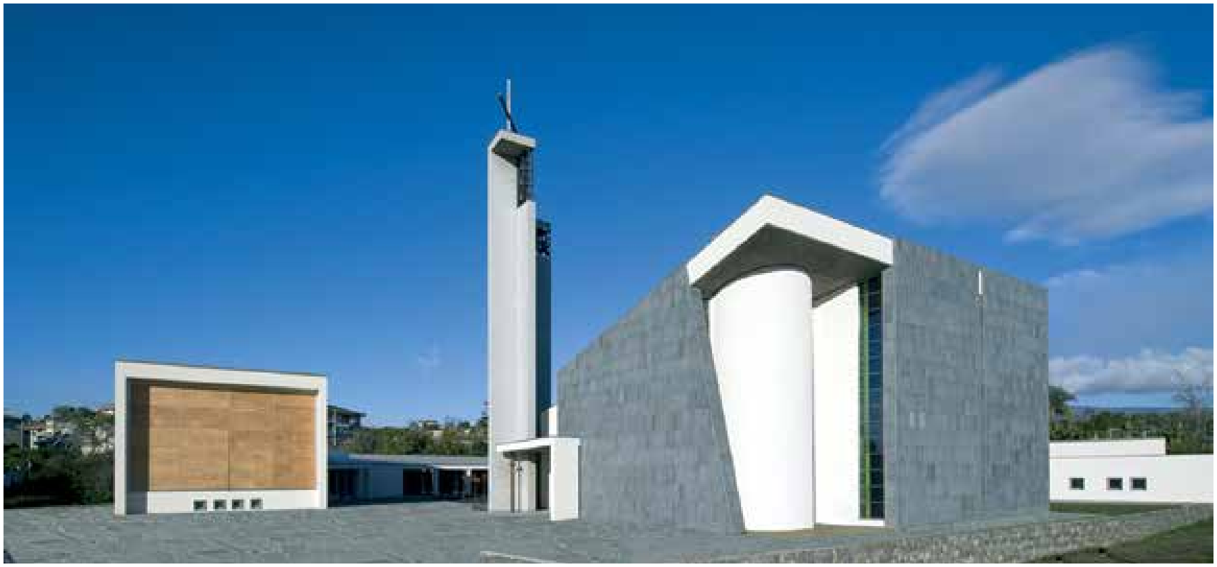


South side lies the parish hall, the rooms for catechesis on the Northwest side, and the church on the East side.
The parish hall is characterized by the double-fronted stage that opens through a large removeable window onto the Cloister offering outside space during summer events. The canonical house has a more sheltered position on the North side of the complex, and it is linked to the sacristy by an external path that emphasizes its private nature.
The church is conceived of as a single space where believers can gather owing both to its layout and the effects obtained by the use of materials and luminous transparency. The block ends in a double, sloping, single-pitch cover that underlines the overall plan. From the inside, the ceiling increases in height and marks the way towards the altar. The longitudinal axis of the hall is positioned according to the traditional east-west orientation from which the poles of liturgy fan out; the Baptistry on the southeast side, place of regeneration; the Confessional chapel on the northwest side, place of conciliation.
The main entrance can be reached through the cloister on the West side; the other entrances are diametrically opposed to each other and located on the North and South sides. The congregation forms a choir around the two central liturgical poles: the altar and the ambo.
On the northeast side, the Chapel of the Adoration is separated from the liturgical area by a sloping, plastered wall and by a second wall faced in lava stone; the two walls are staggered forming theatrical wings. Between them, a walkway leads right into the presbytery of the liturgical hall. Though the Chapel fills a well-defined and intimate space, it allows the faithful to take part in the services.
Special attention has been given to the diffusion of natural light in such a way as to create an impression of space. In

the presbytery from the large, full-length, vertical window that opens to the east and is hidden from sight by a wall curtain, the light comes in and slips through the openings between the walls, and the large cross at the back is illuminated by beams of light. The altar, focal point of the congregation, is lit up from above by a skylight set in the roof. The cylindrical shape, where the Baptismal Font is placed, not only lets the light in from the above, but is also illuminated by high, stained glass windows. Luminous loops have been placed in the points of intersection formed by the rotation of the two basic squares.

The outside has been created to form a continuous processional route starting from the church and leading to the outside altar, back through the cloisters and along the covered way that divides the hall from the sacristy.





CARNIVAL FOUNDATION OFFICES

Acireale (Catania)



Located in the heart of the old town of Acireale, the project to renovate the building as the Offices of the "Fondazione del Carnevale Acese" were undertaken with a view to making it more suitable for public use and to improve access while also recreating the original layout and recovering the historical image of the architectural complex.

The old courtyard has been recovered thanks to the restoration of the arches of the original arcade and refreshed through the design of the paving in lava stone and with contemporary touches which are easily distinguished and help to give an impression of space: the introduction of a canopy roof above the pre-existing first floor balcony has been enlivened by a wooden sunbreak so as to open up the space with a language of purposeful autonomy, or also the aired wall built in lava stone which give a different architectural connotation to the whole building creating a dialogue between the original colours and materials.

Finally the elimination of the additions and extensions on the first floor has permitted the original proportions of the building to emerge, the ceiling vaults are fully visible while the modern open space offices and areas separated by glass panels respect the visual perspectives.









REPIN

Acicatena (Catania)

The building is composed of a long prism-shaped building in which the offices are located, besides this there is another cylinder shaped structure with an elliptic base designed as the waiting room.

This second structure seems to float on the water. The block housing the offices is distributed over two levels with a central corridor off which the technical and commercial offices open on the ground floor, while the management offices are on the upper storey. Here too, the services are concentrated in a structure which is turquoise blue. The whole structure is defined architecturally as a solid with a rectangular base in re enforced concrete, completely emptied of material, and supported by circular pillars and enclosed by large windows protected by a system of wooden sun-blinds. The office block gives the impression that it is floating above the ground. The roof of the block is flat and features two circular holes which open onto two internal gardens in the shape of trapezoids. So the overall image is that of an architectural object completely suspended above a lawn and a water basin backed by the skyline of Etna.













TUZZOLINO+MARGAGLIOTTA

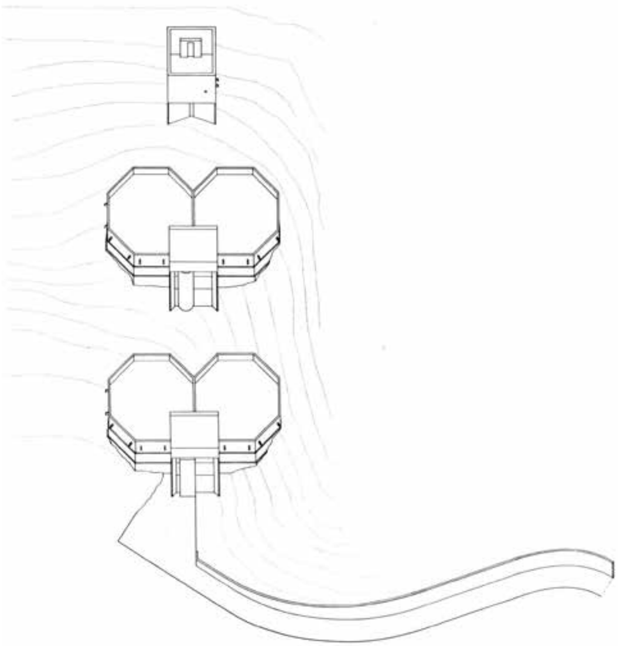
WATER RESERVOIRS

Cammarata (Agrigento)
1988 / 1995

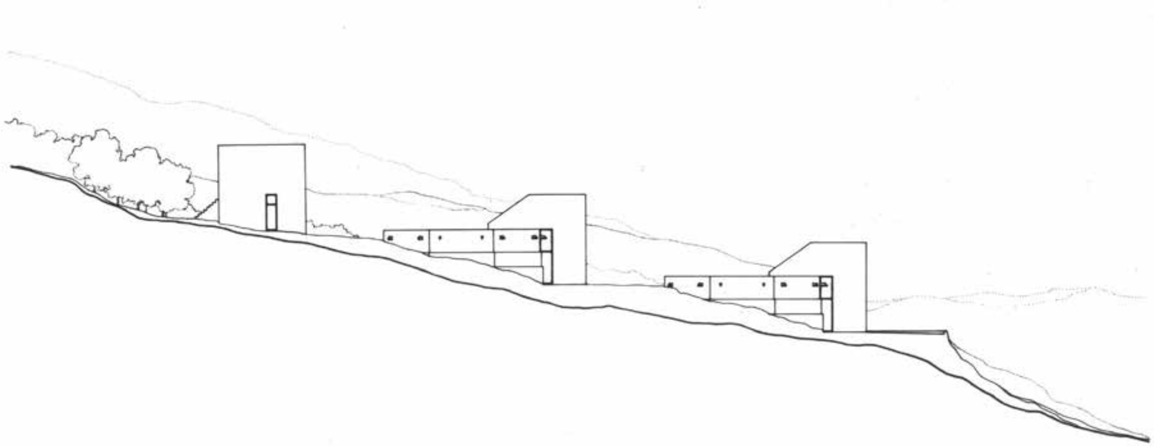
with S. Lima, V. Giambrone

ph. G. Chiaramonte

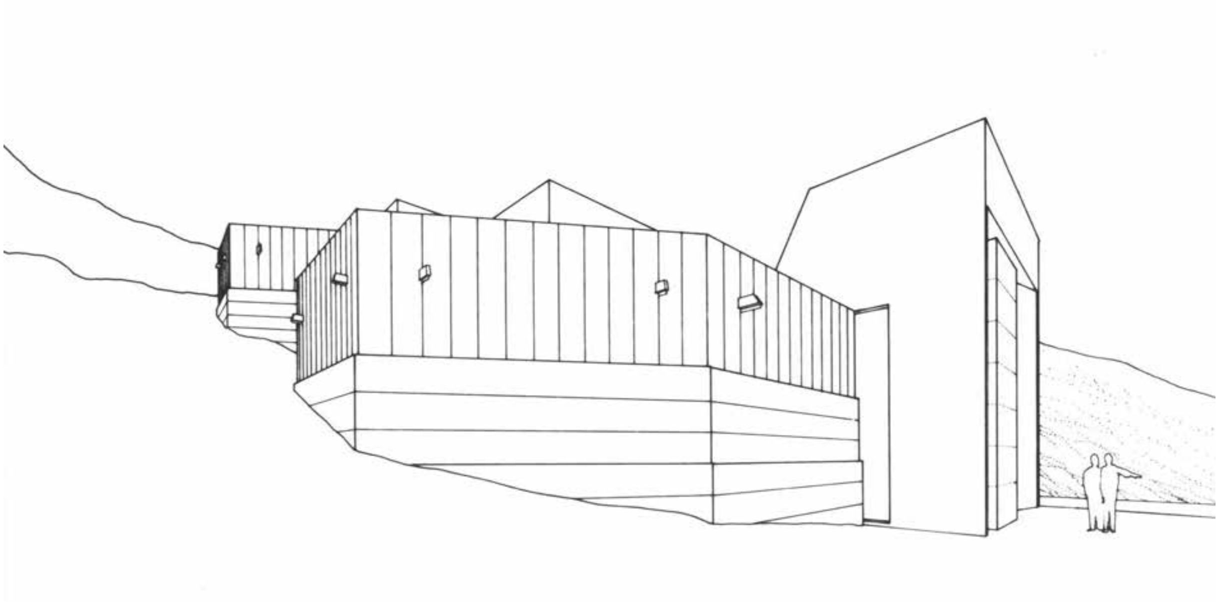




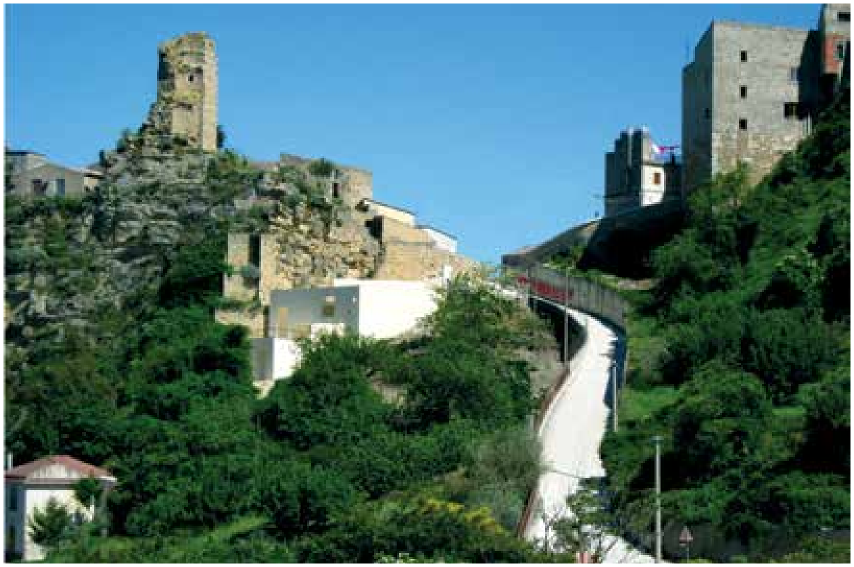












REGENERATION OF THE HISTORIC CENTRE OF CAMMARATA

Cammarata (Agrigento)
2003 / 2008

with V. Giambrone, A. Pellitteri







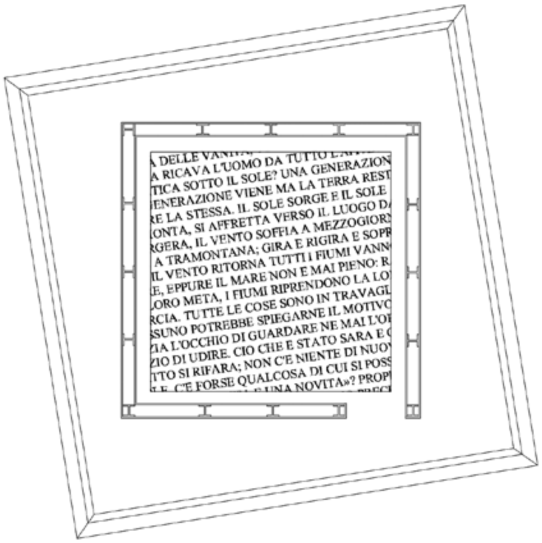




MEMORIAL IN CEMETERY

San Giovanni Gemini (Agrigento)
1999 / 2001

with V. Giambrone



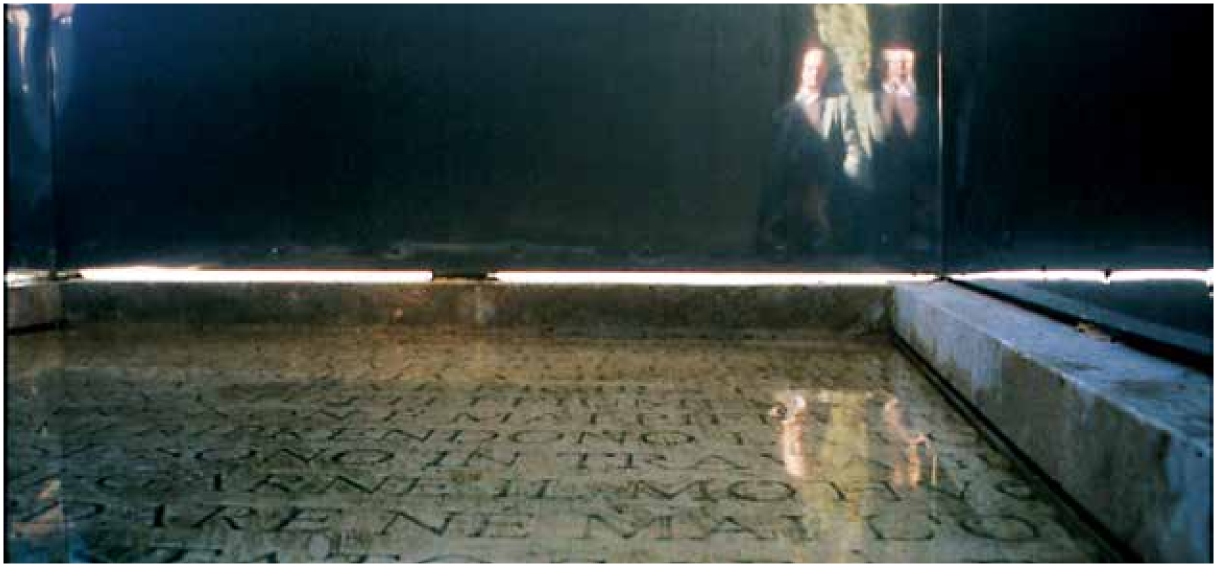












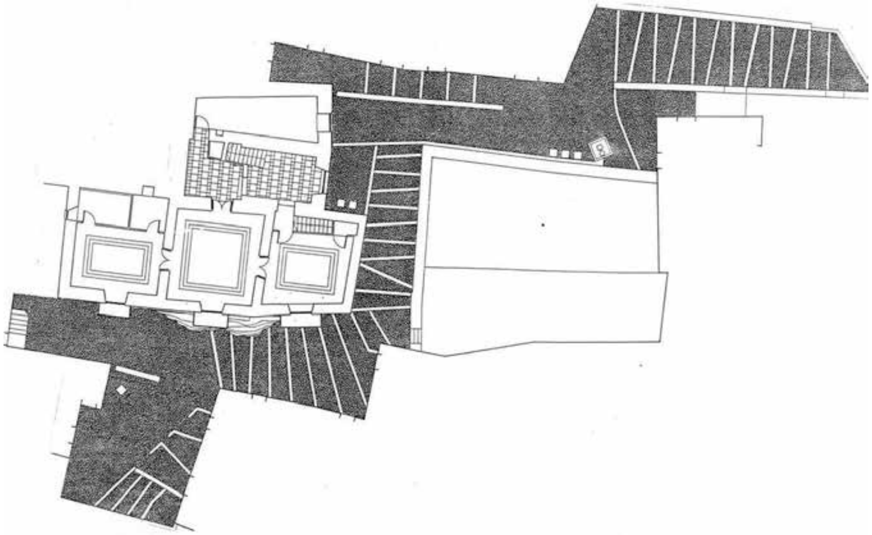


BIANCOROSSO HOUSE

Cammarata (Agrigento)
1992 / 1995

with V. Giambrone

ph. G. Chiaramonte

















about the authors





HOFLAB

(Paolo Belardi, Simone Bori, Matteo Scoccia) HOFLAB is a laboratory in which its components' theoretical research, conceptual studies and professional experience converge. HOFLAB deals with architectural design without limit of scale ranging from concept to construction with an inclination for typological innovation. The works and projects of HOFLAB have received honors and prizes at national and international architectural awards and have been published in specialized magazines and on websites of the field. They have also been presented at dedicated conferences and shown in international exhibitions.

Paolo Belardi (Gubbio, 1958) graduated with honors in Civil Engineering in 1982 in Rome. He was a student of Vittorio De Feo and is at present associate professor at the University of Perugia, where he teaches "Drawing and architectural survey" at the degree course in Design and "Architecture and Architectural Composition 1" at the master's degree in Construction Engineering - Architecture. Since 2013 he is the Director of the "Pietro Vannucci" Fine Arts Academy in Perugia.

Simone Bori (Perugia, 1975) graduated in Civil Engineering in 2004 in Perugia. Ph.D. (2009) in Civil Engineering at the University of Perugia where he is an adjunct professor at the master's degree in Construction Engineering - Architecture. Since 2012 he is an adjunct professor at the Design School of the "Pietro Vannucci" Fine Arts Academy in Perugia.

Matteo Scoccia (Perugia, 1972) graduated in Civil Engineering in 2005 in Perugia. Founding member of "ALA Assoarchitetti Umbria". Since 2006 he works professionally.

Address: via Mentana, n. 54 - 06129 - Perugia, Italy - phone +39 075 515 60 31 studio@hoflab.it - www.hoflab.it

IODICEARCHITETTI

(**Francesco Iodice**, **Giuseppe Iodice)**The studio IODICEARCHITETTI was founded in 2000. Since the beginning, the commitment has been to combine a form of experimentation with a complete professional in a position to respond to complex design programs.

Awards:1st prize for the international design competition "Better city, better life" for the Italian Pavilion at the World Expo Shanghai 2010.

Work completed: 1st prize for the competition Green 360 for the construction of a luxury residential complex in Lima, Peru. Work is currently in progress. 1st prize for the international design competition for the extension of The Farnesina High School in Rome.1st prize for the international design competition for the design of Bao'an District in Shenzhen, China. Winner of the prestigious award Europe40under40, as young talent, promoted by the European Centre Art Design and Urban Studies and the Chicago Athenaeum;

In 2011 is published the monograph "iodicearchitetti 2000-2010" by Mario Pisani, Edition Libria, Italy; in 2014 is selected together with other 8 Italian firms in the book "Abitare la città contemporanea" by Franco Purini and Gaetano Fusco, Edition Aion, Italy.

Publications: Italy (Area, Lˇ Arca, Dˇ Architecture, ofARCH), Korea (C3, A&C), China (International New lanscape, Beyond Design), Russia (RUSSIAN INTE-RIOR), Spain (Future Arquitecturas), Greece (BHMA Deco), Portugal (Casas sem Frontieras), France (Beaux-arts magazine), Peru (Green 360, Construcciòn y Industria). Exhibitions: Londra, Bruxelles, Istanbul, Einhoven, Buenos Aires, Chicago, Arezzo, Roma, Camerino, Firenze, Torino, Milano, Atene, Shanghai, Shenzhen, Mérida, Lima, Ginevra, Setubal, Helsinki.

Address: via G. Sanfelice, 52 81031 - Aversa (CE)
studio@iodicearchitetti.it phone: +39 081 813 0100



DANILO LISI

Born november 27, 1953, in Frosinone, Italy. At the age of 25 he graduated from the University of Rome "La Sapienza". Free lance registered Architects of Frosinone since 1979. Professor at the Academy of Fine Arts of Frosinone until 1997, Naples until 2000, Milan until 2014; now professor of "Architecture and Urban Planning" at Academy of Fine Arts of Rome. Partecipated, as a teacher, with countless European and non-European Universities. Has gained a special experience in the field of religious architecture in Italy and abroad. Has a number of publications, including: "Danilo LIsi - Four Churches", published by Skira-Milan; "Danilo Lisi - The geometry of the Divine", published by Di Baio-Milan. He has partecipated in several exhibitions, including: "Genius Loci - Church and Dialogue", at the Diocesan Museum in Milan. He is currently engaged in the construction of a parish church in Terni, while the church of Saint Paul in Manila (Philippines) is under way.Below the judgment on his works, by professor emeritus Maurizio Calvesi: "I will briefly explain the reasons that lead me to appreciate his architectures: first of all, the ability to reconcile the search for the new with tradition, by introducing into the structures those symbolic-numerological components that were, more than they may believe, of the great architecture of the Renaissance.Secondly, the clarity of the volumes, the size of the spaces commensurated with one another, in a free exchange between full and empty, between closed and open spaces...Finally, the basic dialogue between curved and rectangular shapes, between the circle and the square, wich develops the alphabet of classicism into a modern plastic and volumetric intuition." [...]

Address: via Firenze, 49 - 03100 Frosinone;
www.danilolisiarchitetto.com
danilo@gmail.com - mob +39 335 8311572



SANDRO RAFFONE

Born in L'Aquila in 1946, lived in Asmara (Eritrea) where he photographed and then divulged the colonial rationalism that marked his formation. In 1971 he graduated with Nicola Pagliara in the Faculty of Architecture of Naples where he is full professor of Architectural Composition.

In the foundation of construction, constraints, topography and measure he has the revolutionary ambition to build normal buildings by renewing constructive techniques of current use.

His works have been exhibited in exhibitions including the Triennale of Milan and three editions of the Venice Biennale.

Projects, and writings are published in over two hundred books, catalogs of exhibitions, newspapers and magazines in the industry, including Abitare, Area, Arquitectura, AU, Bawuen+Wonen, Casabella, Casa Vogue, Costruire, Costruire in Laterizio, Controspazio, d'Architettura, Domus, Gran Bazaar, L'Architecture D'Aujourd'Hui, L'Architettura, L'Industria delle Costruzioni, Ottagono.

Address: Piazza Gesù e Maria 4, 80135 Napoli - +39 081 5443322
mob. +39 333 2011853
raffoneassociati@gmail.com





MASSIMILIANO RENDINA

Massimiliano Rendina, (in the photo with his collaborator Vincenzo Merola) was born in Santa Maria Capua Vetere (Caserta), October 22, 1955, graduated in architecture in 1981 at the university of Naples, and since 2002 has been Associate Professor in Architectural Composition at Aversa at the Faculty of Architecture of the Second University of Naples. His research field is architectural design. He constantly experiments with new design themes in his teaching, focusing on the relationship between architecture and space. He has planned and built several residential buildings. His work has been published in books and academic journals, and he has contributed to the Annals of Architecture and the Cities of Naples, the Triennale of Milan and the Venice Biennale. In 2013, following the building of a country house which he designed at Ruviano (2001), he was invited at the First Biennial of Mediterranean and Arab countries held in Aqaba, Jordan. His most recent publications include those for Guida Editors "Some Ideas on Architecture" (2008) for which he published sketches and theoretical reflections, and for Libria Editore "Oriented Design" (2012) in which he explored social issues of rural landscapes. His rural public settlement of Sant'Angelo in Formis (Caserta) is cited by Marco Biraghi and Silvia Micheli in "History of Italian Architecture 1985_2015" published by Einaudi.
Address: via Roma, 9 - 81055 - S. Maria Capua Vetere (CE)-
mob. +39 393 9915031- massimiliano.rendina@unicampania.it

SCAU STUDIO

SCAU STUDIO was founded in 1980 as a group for architectural and urban projects. Since 2002 it has been awarded the certificate of System Quality ISO 9001.
Its philosophy is of the multi-disciplinary type which over the years has been able to build on by means of a high capacity in the various sectors of architecture, restoration, furnishing and landscaping. The partners, **Angelo Di Mauro**, **Angelo Vecchio**, **Koncita Santo** and **Alfio Cavallaro**, have a competent staff of architects, engineers and technical specialist at their disposal.
The team of professional people combines experience gathered over the years together with the most up-to-date technical research, in order to plan and then execute their projects, both in the private sector as well as in the public sector, from the planning stage right through to completion.
SCAU STUDIO tries to make the world a better place to live in. Their objective is to develop and adapt the road the project takes, making use of the most innovative technology, to find the best and unique solution for each architectural challenge, and to guide their client through the complex process of decision making in order to achieve their communal vision.
SCAU STUDIO constantly strives to integrate their projects completely into the surrounding environment through a deep understanding of the external surrounding, choosing sustainable technology to minimize the impact on the environment.
The activities of SCAU STUDIO and its production can be consulted in the book "SCAU Studio - Opere e Progetti" ("SCAU Studio - Works and Plans") by L.P. Puglisi - Edilstampa, Rome 2010.
Address: via Nazionale, 31 - 95024, Acireale (CT), +39 095 800086 - scau@scau.it

TUZZOLINO+MARGAGLIOTTA

Giovanni Francesco Tuzzolino, architect, professor of Architecture and Urban Composition; he teaches at Palermo and Agrigento Architecture Degrees; he also taught at several foreign universities. He published numerous essays, educational and informative monographic texts, among which: "Cardella, Pollini. Architettura e didattica" (L'Epos, 2001), "La poetica del limite. Otto riflessioni sul progetto di architettura" (Ila Palma, 2001), "La misura e lo sguardo. L'architettura nel paesaggio delle differenze" (Libria 2012), I"n border places. Architecture and project in Jordan" (Caracol 2015).

Antonino Margagliotta, architect and engineer, professor of Architecture and Urban Composition; he teaches at Palermo Construction engineering-Architecture Degree and at Architecture Degree in Agrigento; he also taught at several foreign universities. Among his publications: "Progetto e Costruzione" (Ila Palma 2003), "Le forme del dialogo" (Abadir 2006), "Aesthetics for living" (Libria 2010), "Progetti in una mano" (Arianna 2014), "Strada Paeseggio Città. La città in estensione tra Palermo e Agrigento" (Gangemi 2015).

In 1992 they founded **Tuzzolino-Margagliotta Associati** based in Cammarata (Agrigento), assuming the architecture design experience as complement of their theory investigation and cultural commitment. Many of their built works received important awards and international recognitions (Honorable mention at Premio Gubbio 2006, Best international work at Premio Biennale Internazionale di Architettura Barbara Cappochin, Premio Pasquale Culotta 2008) and have been published in several specialized magazines (Abitare, Area, Casabella, Costruire, Il Giornale dell'Architettura, L'industria delle Costruzioni, Parametro, etc.).

They participated in architecture exhibitions in Italy and abroad and took part at various design competition, national and international, receiving awards and recognitions.

giovannifrancesco.tuzzolino@unipa.it
antonino.margagliotta@unipa.it

De Architectura

[7] Italian Architects in Amman, a cura di Ali Abu Ghanimeh e Mario Pisani, 2017

Lanfranco Radi. Il dna rurale dell'architettura umbra, a cura di P. Belardi, L. Martini, 2016

Menichetti+Caldarelli Architetti, Volumeca, 2016

Architettura e Paesaggio. Atti del convegno di Genzano, a cura di Mario Pisani, 2015

M. Pisani, *Piazze del nuovo millennio*, 2015

N. Marconi, *Castelli e Ponti. Apparati per il restauro nell'opera di mastro Nicola Zabaglia per la Fabbrica di San Pietro in Vaticano*, 2015

P. Belardi, V. Menchetelli, *Kultur Fabrik Perugia*, 2015

Castelli e Ponti. L'opera di mastro Nicola Zabaglia nell'edizione del 1824, edizione in folio, legatura in mezza pelle con nervetti e dieci tavole a doppia anta, 2014

NAU. Novecento Architettura Umbria, a cura di P. Belardi, 2014

La Costruzione Pratica e l'Architettura Rurale. Compendio delle lezioni date nella R. Università di Pisa dal Prof. Guglielmo Calderini. Anno Accademico 1885 - 1886, a cura di P. Belardi e M. Mariani, 2013

L. Baldi, *Idee disegnate. Architectural Drawings*, 2012

G. Piermarini, *Taccuini, facsimile dei manoscritti*, 2012

F. Quinterio, F. Canali, *Percorsi di architettura in Umbria*, a cura di R. Avellino, coedizione con Edicit, 2010

L. Vagni, *Sotto la cattedrale. Scoperte e riflessioni a seguito dei lavori di consolidamento della Cattedrale di Perugia*, coedizione con Edicit, 2009

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